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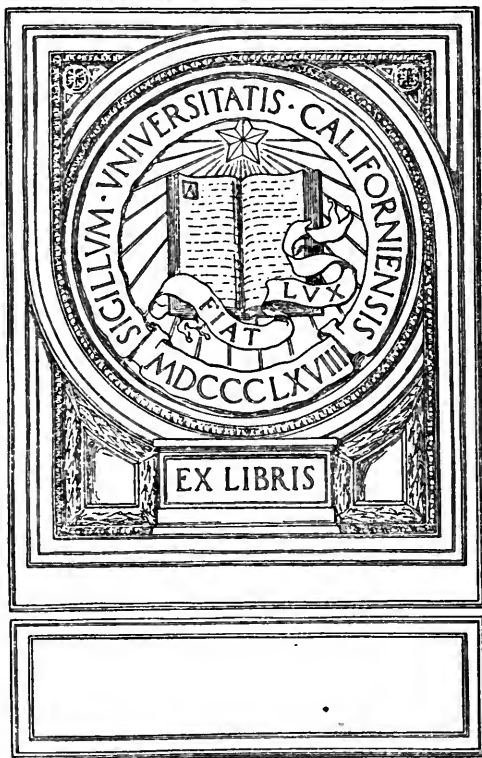
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PHYSICAL EXAMINATIONS

FRANK WRIGHT

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UNIVERSITY OF CALIFORNIA
AT LOS ANGELES





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MUSICAL EXAMINATIONS

How to Study for Them

By

FRANK WRIGHT, Mus. Bac.

Member of the A. G. O. Examination Committee



NEW YORK
THE H. W. GRAY COMPANY
Sole Agents for
NOVELLO AND COMPANY, LTD.
1921

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FOREWORD

THE doors of the musical profession stand wide open. All may enter, whether competent or incompetent, trained or untrained, artist or charlatan. No entrance examinations are required, as in other professions, and there is no regulation by the State; except when persons are employed by the State to teach music in the public schools.

This condition is probably due to the belief that music is one of the arts. While this is more or less true, it is equally true that acceptance of remuneration converts an art into a profession. As such, the public has a right to demand thorough training and competence. This is not unreasonable when one considers the fact that the amount of money spent on music and music teaching, in the United States, exceeds the total expenditure of all the educational institutions, including public and private schools, high schools, and colleges.

It would be unfortunate if the State undertook the regulation or licensing of those engaged in the various branches of the musical profession. Much better results can be obtained by the adoption—by each branch—of a high standard of musicianship that is based on years of preparation, and tested by means of examinations.

Efforts along this line have been made by various Music Teachers' Associations with more or less success, but none of them has equaled the work done by the American Guild of Organists in its desire to increase the efficiency of its members. Its examinations are comprehensive in scope, and calculated to test the fundamental training of the candidates, and to prove their fitness as professional musicians.

That such fundamental training is so often lacking is due to the fact that very few are deliberately and carefully educated for the profession. Entrance into it, in most cases, is due to force of circumstances, or an ardent love of music. Progressive training, such as is insisted upon in the study of Law or Medicine, does not seem to be considered necessary. In order to remedy this condition, as far as possible, examinations—based on general musicianship—should be provided, that not only serve as a guide to proper musical education, but which will also exact the most careful preparation.

November, 1920.

F. W.



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Musical Examinations

CHAPTER I

PREPARATION

PREPARATION and more preparation should be the slogan of all candidates. Such preparation is solely for the purpose of perfecting one's equipment as a musician. Emphasis must be laid on this fact; otherwise the value of the Guild examinations is reduced to zero. The examinations are merely incidental, and have no value in themselves. They should only be considered as tests of the amount of knowledge acquired during the period of preparation. The certificate granted to a successful candidate is a proof that adequate preparation has been made, and that the recipient has the indorsement of the Guild.

The multi-phased aspects of the routine work of an organist preclude the possibility of specializing in any one line. He must have a knowledge of all the collateral branches of his profession, or be a failure in subjects that are vitally essential. This is equally true, whether an organist plays in the "movies" or in church. In support of this statement, the following list of requirements is quoted from "Musical Accompaniment of Moving Pictures," by E. Lang and G. West: "Musical Resourcefulness; Thematic Development; Transition and Modulation; Transposition; Improvisation." There is no fundamental difference between this list and the "requirements" of the Guild. They constitute the minimum equipment of any good organist.

The church organist, in addition, must possess the ability to train a choir. This necessitates a knowledge of vocalization and capacity of voices. On account of the difficulty of proving the possession of such an intangible qualification, it could not be included in the Guild examinations—which is to be regretted: perhaps, in the future, some way may be devised whereby it can be tested.

The percentage of candidates who failed in the examinations has been so large as to cause grave concern to the examiners and the examination committee. It is not very difficult to account for this condition. A survey of the work done proves that failure was caused either by underestimating the difficulties or overestimating the extent of preparation. Some were obviously "taking a chance"—judging by what purported to be strict counterpoint. Some failed because they had postponed, until too late, consideration and practice of those tests which they thought of secondary importance.

There is no test of secondary importance, as far as success or failure is concerned. Marks lost in any subject are absolutely lost, and reduce the average, no matter what estimate of the importance of the subject is in the mind of the candidate—or even in the mind of the examiner. One mark is just as important as another, when the total is footed up. Looked at in this light it is obvious that losing marks in any subject is sheer folly.

Emphasis must be laid on the fact that the examiners do not want the candidates to fail; they want them to pass. It is always a matter of sincere regret to the examiners when they find it impossible to award passing marks. But it is their duty to uphold the standard and traditions of the examinations, no matter how much they may sympathize with the candidates.

The requirements of the Guild do not represent a standard of musicianship that is impossible of attainment. Surely there is no severity in a standard that demands only fifty per cent. of the possible marks for each test, and a minimum of seventy per cent. of the total. There could be no greater proof of insufficiency of preparation than failure to know a subject fifty per cent. A full knowledge of every subject is necessary, in order to provide a margin of safety, and make allowance for nerve tension, which invariably manifests itself in examinations.

There is great encouragement to be gained from the records of the candidates who failed—sometimes more than once. They were not content to be failures. They studied more, worked harder, and tried again until they succeeded. To such people, failure was a tonic that braced them to further effort. Under the circumstances, can there be any doubt that they increased their equipment and efficiency?

REQUIREMENTS

The Guild requirements, in the practical work at the organ, include: solo-playing; reading of a "trio" and a vocal score; transposi-

tion; harmonization of a melody; filling up of a figured bass; modulations; and improvisations (for Fellows). The paper work includes: counterpoint; fugue; questions in general musical knowledge; harmonization of a melody; dictation; orchestration (for Fellows); figured and unfigured basses; and original composition.

An analysis of these tests will show that they all depend on a complete mastery of the three basic elements of music, viz.: Strict Counterpoint; Harmony; and Form. If weakness is shown in one of these fundamental elements, it manifests itself in every direction. For instance: if counterpoint is poor, the melodic flow of the parts of a harmony exercise will be poor and cramped; if the material of Harmony is imperfectly understood, the harmonization of a melody, or an unfigured bass, will be defective; if Form is not understood, modulations and cadences will be badly managed, and original composition absolutely impossible.

The correlation of these basic elements makes separate treatment of them difficult. They are integral parts of a whole. Counterpoint is the horizontal aspect, Harmony is the vertical aspect, and Form governs the rhythm and outline of music. To do good work, a student must train his mind to work simultaneously in the three different ways.

On account of the similarity of the tests for both examinations, it is unnecessary to analyze the requirements for Associateship and Fellowship separately. What is written in regard to one applies with equal force to the other. Differences only lie in a few tests, in the degree of difficulty, and in the higher standard demanded for Fellowship.

CHAPTER II

PLAYING PREPARED PIECES

VERY few failures in the "Practical work at the Organ," were caused by poor organ-playing. The prepared pieces were usually played quite well. As the names of the test pieces are published six months ahead of the date of the examinations, there can be little excuse for candidates who do not learn them thoroughly. Most of the failures, in this section of the examinations, were caused by lack of practice of transposition, or in harmonization of melodies and figured basses.

Warning is given to candidates that no allowance is made for nervousness. Self-possession is supposed to be an essential part of the equipment of a good organist. This can only be acquired by playing at a tempo that enables the candidate to think clearly and retain command over fingers and feet. This method does not necessarily eliminate emotional expression; it brings it under control. If the player can sway the emotions of the examiners (they really have emotions) he, or she, is an artist. But if excitement causes the player to lose conscious control, an uneven and inaccurate performance is sure to result.

Considerable perturbation is caused by the consciousness that the two examiners are listening with critical ears. If the candidates could realize that they are playing to sympathetic human beings, who, knowing all the difficulties, really want them to succeed, much of this nervousness would disappear. If this does not prove to be reassuring, center the mind on the music and the organ, and do not allow it to wander in idle speculation as to what the examiners may think of the performance.

Those students who think that the principal aim is to secure emotional expression and interpretation should read and consider the following quotations from a book on the most emotional and soul-

stirring instrument—the violin. They are taken from “Modern Violin Playing,” by S. B. Grimson and Cecil Forsyth.

“The process of learning to play the violin has no *direct* connection with the art of music. It depends for its success solely on the proper understanding and application of the laws of anatomical action.

“Till the violinist has mastered these laws, and has learned to regard his violin *as a machine*, he should keep all his ideas on the expressive side of music under lock and key. Emotion, when pitted against the eternal laws of the universe, has a poor chance of success; and even when working in harmony with them, it only rarely managed to express itself.

“‘But,’ the student may ask, ‘surely all violinists do not need this stern mechanical training? Surely *some* are born with the divine gift of violin-playing? And if *some*, why not *I*?’

“Well, the strict and truthful answer to this query is that first of all, nobody is born with a divine gift of violin-playing, any more than he is born with a divine gift of walking, or of talking the language of his own parents. He has to learn them.”

If the mechanics of violin-playing are of such paramount importance, how much less can one ignore the technical side of playing the most mechanical instrument of all—the organ. It calls for the greatest coördination of mind and muscle, and demands absolute concentration.

Difficulty is caused by the difference in construction and tone of the organ, upon which the candidate is asked to play. For this, also, little allowance is made. A good organist is supposed to be able to play on any organ, after a reasonable time has been given, to enable the player to locate the stops and mechanical accessories.

Sometimes it is difficult to hear the result of one’s own playing, if the building is very resonant, and the console is at a distance from the organ. When this is the case it is much safer to center the mind on fingers and feet than to listen to results.

Learn the test pieces thoroughly, and, if possible, memorize them before the time arrives for practice on the organ that is to be used in the examinations—even if you do not intend to play without using the copy. The limited time that can be allowed to each candidate ought to be used in becoming familiar with the instrument and in making changes of registration. It is advisable to play on a number of different organs, so that one more will not cause much trouble.

A great many difficulties are caused by unnecessary motion, such as swaying the body forwards, backwards, or sideways. The book on violin-playing, from which the quotations were taken, warns players against "Wallowing on the chair." Gymnastics of this order are not only inelegant, but are apt to be disastrous. When the slight distance from center to center of the keys is considered, it is clear that unnecessary motion causes uncertainty of touch.

In order to develop a sure organ technic, it is absolutely necessary to do a considerable amount of practice on the piano. Fluency in organ-playing is in direct proportion to piano technic. Formerly, the difference in actions and touch was very great. The touch of the organ was so heavy as to militate, to a large extent, against the piano touch. On the other hand, the piano had so little power and sustaining quality that the pressure touch (really an organ touch) was very little used. Fortunately, a great change has taken place in both instruments. The weight of the organ touch is now as light as that of the piano, and the sustaining power of the piano has been greatly increased, and the methods of fingering have been closely approximated. It is interesting to note how much organ fingering and touch have been adopted by pianists. The increased sostenuto and power of the piano compelled the change—especially the use of finger substitution.

Those who have a limited amount of time for piano practice will find great benefit in the use of Tausig's "Daily Studies," the Études, by Cramer and Chopin, and the "Gradus ad Parnassum" by Clementi. The Tausig studies are not only good finger exercises, but are an aid to the study of Transposition. They develop an absolute knowledge of key, and compel concentration of mind.

Attention is called to the fact that the contents of this chapter refer particularly to *preparation*. The finished performance must include emotional expression and interpretation of the composer's intentions. When these are combined, under the conscious mental control of the player, a virtuoso is produced.

When comparison is made of the virtuosity of a pianist and an organist, the low standard of organ-playing is apparent. In the ability to play his instrument—the King of Instruments—the organist suffers considerably in comparison with soloists upon almost any other instrument. Such a condition is often excused on the grounds "that it does not pay to play the organ." If the truth were known, the piano did not achieve the distinction of being a "paying" instru-

ment until pianists arose who created an insatiable public appetite for piano-playing. Organists must raise their standards of public performance before they can expect to interest the public to the extent of willingness to pay. To quote a business slogan "create a demand for your goods."

CHAPTER III

SIGHT READING

THE essential elements of reading at first sight are: reading the copy; transferring the notes to the keyboard; and listening to the results.

In the ultimate analysis—unless the music is memorized—there can be no difference in the mental process used in reading a prepared piece, or in reading a piece for the first time. In the first case, the eye has grown familiar with the appearance of the music; in the second case, more alertness and quicker thinking are necessary. In both cases an equal amount of care is essential.

Observation, by any teacher, will show that few students read the copy. In most cases, by repetition of phrases, or the whole composition, they acquire the ability to play, by means of subconscious memory, with occasional glances at the copy. This is not reading. It is a substitution of repetition and memory.

The principal difficulty in reading is to prevent the eyes from wandering from the copy to the keyboard. Most students, because they can see, think that it is necessary for them to look at their fingers. This pernicious restlessness of eye is the greatest cause of uncertainty. To eliminate this tendency, one must use great will power, and compel the eyes to look at the copy only.

The student may ask, "How can I be expected to play correctly, unless I am permitted to see that the fingers are on the right keys?" The answer is, you must do that part of it *mentally*. Any student knows what the keyboard looks like—he also knows what his fingers look like. All he has to do, is to play on his mental picture of the keyboard, and to think of every motion that he makes. A blind person plays on a mental picture of the keyboard. He knows his position on the keys, and can move to any other position with accuracy, because he is compelled by his misfortune to think where his fingers are, at any and all times. If this is a difficult task, play very

slowly, until the eyes become quicker, and you are able to "find your way" on the keys.

In order to acquire the ability to play without looking at the keyboard, practice scales, arpeggios, and the Tausig exercises, with eyes closed. This may demand considerable perseverance but is well worth the effort.

Beyond and dependent upon the ability to read, lies the power to transfer accurately the notes to the keys. This can only be done by conscious mental control of the fingers. To those who have never doubted their possession of this power, it is only necessary to call attention to the cold fact that a wrong note is always played by an unguided finger. A slip of the tongue may be no fault of the mind but a slip of the finger is undoubtedly the result of an absent mind.

Serious difficulty is caused by the sense that gives the greatest pleasure. Listening to music that one is playing (and the emotions excited) is the cause of distraction of mind from the purely mechanical part of playing. To abandon one's self to the enjoyment of beautiful melodies and harmonic progressions may be most delightful, but the entrancing effect lessens or destroys the care that must be exercised in the control of eyes and fingers. Serious as is this difficulty, it must be overcome; because listening is an essential part of performance.

Upon hearing some performances on the organ, or piano, one is by no means convinced that the player is using the sense of hearing. If it were so, there would be much clearer playing and phrasing; also, in piano-playing, much less blurring of notes by the use of the pedal. It would seem as though, at times, the physical ear was closed, and the mental ear listening to ideal music—that is only in the mind of the player.

Unfortunately, an organ console is usually so situated as to make it impossible for the player to hear and correctly judge his own playing. Only by listening, when someone else is playing, can he form a correct judgment as to power and balance of tone. In this connection, it is important to remember that the effects produced on the ears of a listener are not the effects that are in the mind of the player. The effects that the player *thinks* he hears, may be the result of anticipation or imagination. As the music does not run through the mind of the listener until it enters through the physical ear the effects must be more marked—almost to the point of exaggeration—to produce the desired impression.

There is a prevalent belief that a good reader "is born, not made."

On account of the inertia in most students, it is hard to disprove this destructive theory. They usually conclude that unless they read naturally, it is impossible to acquire the ability to do so. This is a fallacy. Anyone can become a good reader, by diligent practice. With daily practice in reading—controlling the eyes and *thinking* the fingers on the keys—results are sure to follow. By reading, you learn to read. Be sure, at first, not to exceed the capacity of the eyes. Play very slowly until the eyes become quicker.

In order to become a good reader an absolute knowledge of the scale and the chords in the key is necessary. One must not only know the principal key, but must be able to follow all the modulations so quickly as to know immediately any and all changes of key. This ability is dependent on a clear analytical knowledge of Harmony.

Included among the sight-reading tests are: reading a trio for two manuals and pedals; a vocal score, on four staves; a figured bass; and a melody which is to be harmonized. A moment's thought will convince anyone that the last two are essentially sight-reading tests. The candidate must read into the copy notes that are not present—in other words, supply the parts that are not given. In order to do this well he must constantly practice playing figured basses, and harmonizing melodies, on the piano. By so doing, he will find his harmonic sense greatly increased.

These are usually the fatal tests (the tests that are not considered until the last moment) that produce most of the failures in both examinations. Why many candidates read so badly is beyond explanation. Yet, such is the case. The reason why the figured bass and the harmonies to a melody are read so badly is due—as will be shown later—to a faulty method of studying Harmony. If the time devoted to study is equally divided between keyboard work and writing, a figured bass, or melody, would offer few difficulties.

To listen to some of the sight-reading, as done at the Guild examinations, easily convinces one that too little attention, and practice, is given to it. Nothing produces quicker results, in this line, than reading trios and vocal scores. Candidates for Fellowship (who are called upon to read from the C, G, and F clefs) can gain considerable practice by using Dr. Vincent's arrangement, in score, of the Forty-Eight Fugues, from Bach's Well Tempered Clavicord, or by reading the scores of string quartets. "Graded Score Reading," by Sawyer, is also recommended.

CHAPTER IV

ANALYSIS OF THE THREE ELEMENTS OF MUSIC

COUNTERPOINT, Harmony, and Form are the three basic elements of all music. They should be studied simultaneously. Most students put off, if they do not entirely neglect, the study of Counterpoint and Form until they have "gone through" somebody's book on Harmony. This is an almost fatal mistake. The greatest advantage is gained by studying the three subjects simultaneously. If they are studied separately, their mutual dependence is not quite so obvious. If studied together, the harmonic basis of Counterpoint, the contrapuntal flow of the "parts" in a harmony exercise, and the outline of melodies will be much clearer.

STRICT COUNTERPOINT

(The Horizontal Aspect of Music)

The statement has often been made that the study of Strict Counterpoint is archaic. It is not so. The laws of Strict Counterpoint are the result of experience, gained by ages of study of purity of part-writing. They are immutable. They can never be ignored; nor can they become archaic. When parts are hard to sing, or there are "awkward spots," these laws have been violated. It is easily possible to determine whether a composer has, or has not, practiced Strict Counterpoint, by noticing the melodic flow, or lack of it, in his part-writing.

What is Strict Counterpoint? It can be most clearly defined by stating that it is the art of combining diatonic melodies. It should be considered as a mental discipline, whereby fluency of part-writing is acquired. As the harmonic basis is also diatonic, mastery must be gained with limited material. Unless facility in the use of the diatonic element is secured, the chromatic element cannot be used with good

judgment. If a modern "skyscraper" did not have a steel frame, constructed according to scientific engineering principles, no amount of stone or plaster ornamentation could make it a safe building. In music, the diatonic element is the steel framework, upon which the chromatic element is superimposed.

Prout, in "Counterpoint, Strict and Free," after showing an example of *free* counterpoint, from "Die Meistersinger," ends his book with this paragraph:

"It need scarcely be added that such counterpoint as this is extremely free; but it is important to remember that Wagner, like other great composers, acquired his freedom (as we know from himself) by a long and severe course of strict study. Nothing is to be achieved without hard work and strict mental discipline: The student who fancies he can begin where Wagner left off, and write good free counterpoint, without having first acquired a mastery of the strict style, labors under a great delusion, from which he will awake, if ever, too late."

The following quotation, from an article by H. Walford Davies, in Grove's Dictionary of Music and Musicians, clearly states the benefit of study and practice of Strict Counterpoint.

"Rockstro went so far as to urge the reservation of the term Counterpoint for the first polyphony; and asserted that no new rules ever have been or can be added to it."

To quote further: "For not only is the preservation of historic Counterpoint due to the innate beauty of the old writings, but also to the following two significant facts: (1) In the acquisition of the power of combining melodies, all authorities unanimously regard *severe harmonic restrictions* to be absolutely necessary; a student cannot acquire contrapuntal skill with the responsibilities of the whole harmonic system upon him. (2) In historic Counterpoint these harmonic restrictions are determined with unequivocal clearness by the course of the evolution of the art itself. The chords and methods allowed are seen to be such as forms the basis of all music."

The following quotation from "Strict Counterpoint" by W. S. Rockstro, in Grove's Dictionary, is also of interest:

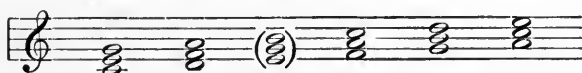
"The term is not well chosen. The laws of free-part writing are quite as severe as those of the so-called strict style."

Efforts have been made by several theorists to relax the rules and modernize Strict Counterpoint. Prout's book, "Counterpoint, Strict and Free" is a notable example. He treats of two kinds—strict and free—and yet, as can be plainly seen, by the paragraph quoted from his book, he contends that the severe restrictions of the strict style are imperatively necessary.

As the Guild demands *Strict* Counterpoint, we are only concerned with the rules governing it. These rules are few in number, and easily remembered: Avoid consecutive and hidden 5ths and octaves; avoid false relation of the octave and tritone; avoid dissonant intervals, taken in one or two leaps; use, as a harmonic basis, only certain specified triads and inversions; write the parts so that they are vocal, musical, and melodic; resolve all dissonant suspension downwards. Facility is simply a matter of practice.

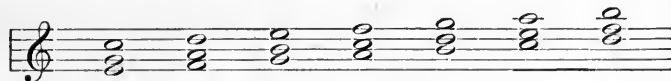
The chords used consist of triads, in root position, on the 1st, 2d, 4th, 5th, and 6th degrees of the major scale. The triad on the 7th is rejected as imperfect. Some theorists reject the triad on the mediant, because it has the effect of a dominant 13th, in the last inversion. It is used, especially in the repetitions of a sequence, but needs careful management.

Ex. 1.



The first inversion of all the triads in the key are available.

Ex. 2.

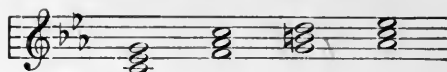


If the student thinks the harmonic material too restricted, let him play over the tune St. Ann by Croft, and see what a master hand did with it.

The chords in the minor key are more restricted, because more are imperfect. The list is more complicated, on account of the difference in the ascending and descending forms. It is important to remember that the harmonic basis is the harmonic minor scale, and that the melodic minor scale is the form that is used melodically.

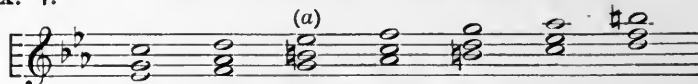
ROOT POSITIONS, ASCENDING

Ex. 3.



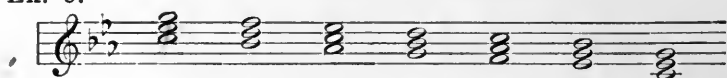
FIRST INVERSIONS, ASCENDING

Ex. 4.



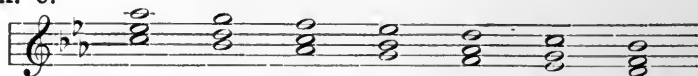
ROOT POSITIONS, DESCENDING

Ex. 5.



FIRST INVERSIONS, DESCENDING

Ex. 6.



(a) First inversion of the mediant triad is not available.

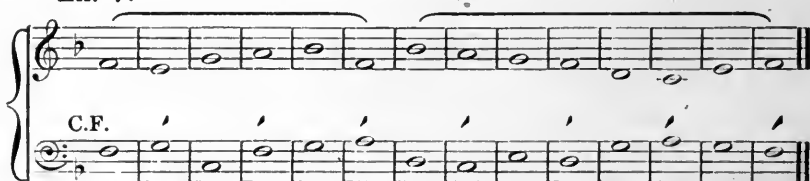
It can easily be seen that the minor scale, with its ascending and descending forms is much more complicated than the major scale. It should, therefore, be practiced more thoroughly.

As the 4th is considered and treated as a dissonance, second inversions are prohibited.

Strict Counterpoint is written according to the five species, against fixed melodies, or *canti fermi*. It may be written in two or more parts, and combinations of species may be used.

FIRST SPECIES—NOTE AGAINST NOTE:

Ex. 7.



SECOND SPECIES—TWO NOTES AGAINST ONE:

Ex. 8.

Example 8 is a musical score for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The title is "SECOND SPECIES—TWO NOTES AGAINST ONE:". The example is labeled "Ex. 8." and includes the instruction "C.F." (Cantata Form) in the Bass staff. The Treble staff contains a single melodic line with a series of eighth notes, starting on G4 and ending on G4. The Bass staff contains a single melodic line with a series of eighth notes, starting on B-flat3 and ending on B-flat3. The two staves are connected by a brace on the left. The score is divided into two systems, each with a repeat sign at the end.

THIRD SPECIES—FOUR NOTES AGAINST ONE:

Ex. 9.

Example 9 is a musical score for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The title is "THIRD SPECIES—FOUR NOTES AGAINST ONE:". The example is labeled "Ex. 9." and includes the instruction "C.F." (Cantata Form) in the Bass staff. The Treble staff contains a single melodic line with a series of eighth notes, starting on G4 and ending on G4. The Bass staff contains a single melodic line with a series of eighth notes, starting on B-flat3 and ending on B-flat3. The two staves are connected by a brace on the left. The score is divided into three systems, each with a repeat sign at the end.

FOURTH SPECIES—SYNCOBATON:

Ex. 10.

C.F.

First system: Treble staff has a whole rest followed by eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has half notes (F3, G3, A3, B3, C4, B3, A3, G3).
Second system: Treble staff continues eighth notes (F4, E4, D4, C4, B3, A3, G3, F3). Bass staff continues half notes (F3, G3, A3, B3, C4, B3, A3, G3).

Third system: Treble staff continues eighth notes (E4, D4, C4, B3, A3, G3, F3, E4). Bass staff continues half notes (F3, G3, A3, B3, C4, B3, A3, G3).
Fourth system: Treble staff continues eighth notes (D4, C4, B3, A3, G3, F3, E4, D4). Bass staff continues half notes (F3, G3, A3, B3, C4, B3, A3, G3).

FIFTH SPECIES—FLORID COUNTERPOINT:

Ex. 11.

C.F.

First system: Treble staff has half notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has eighth notes (F4, E4, D4, C4, B3, A3, G3, F3).
Second system: Treble staff continues half notes (F4, E4, D4, C4, B3, A3, G3, F3). Bass staff continues eighth notes (E4, D4, C4, B3, A3, G3, F3, E4).

Third system: Treble staff continues half notes (E4, D4, C4, B3, A3, G3, F3, E4). Bass staff continues eighth notes (D4, C4, B3, A3, G3, F3, E4, D4).
Fourth system: Treble staff continues half notes (D4, C4, B3, A3, G3, F3, E4, D4). Bass staff continues eighth notes (C4, B3, A3, G3, F3, E4, D4, C4).

Fifth system: Treble staff continues half notes (C4, B3, A3, G3, F3, E4, D4, C4). Bass staff continues eighth notes (B3, A3, G3, F3, E4, D4, C4, B3).
Sixth system: Treble staff continues half notes (B3, A3, G3, F3, E4, D4, C4, B3). Bass staff continues eighth notes (A3, G3, F3, E4, D4, C4, B3, A3).

EXAMPLE, IN A MINOR, SHOWING USE OF
ASCENDING AND DESCENDING SCALE.

Ex. 12.

Taken From KITSON.

C.F.

Descending Scale.

This musical example consists of two staves. The upper staff is in treble clef and contains a descending scale starting on G4, moving stepwise down to G3. The lower staff is in bass clef and contains a descending scale starting on C4, moving stepwise down to C3. The key signature has one flat (Bb), and the time signature is common time (C).

Ascending Scale.

C. Major. • A. Minor.

This musical example consists of two staves. The upper staff is in treble clef and contains an ascending scale starting on G3, moving stepwise up to G4. The lower staff is in bass clef and contains an ascending scale starting on C3, moving stepwise up to C4. The key signature has one flat (Bb), and the time signature is common time (C).

EXAMPLE OF COMBINED SPECIES, IN THREE PARTS.

Ex. 13.

C.F.

4th Species.

3rd Species.

This musical example consists of three staves. The upper staff is in treble clef and contains a 4th species counterpoint. The middle staff is in bass clef and contains a 4th species counterpoint. The lower staff is in bass clef and contains a 3rd species counterpoint. The key signature has two sharps (F# and C#), and the time signature is 2/2.

This musical example consists of three staves. The upper staff is in treble clef and contains a 4th species counterpoint. The middle staff is in bass clef and contains a 4th species counterpoint. The lower staff is in bass clef and contains a 3rd species counterpoint. The key signature has two sharps (F# and C#), and the time signature is 2/2.

If the examples given are examined, it will be seen that counterpoint does not consist of a mere succession of notes, but is so written as to exhibit elements of Form.

Counterpoint is sometimes written in triple time, in which the second species contains three half-notes against one; and the third species contains six notes in each bar to one in the C. F. This difference in time affords variety, but does not alter the rules. Prout differs from Kitson and Pearce, by calling three half-notes in each bar third species. What it is called is not of vital importance. The older theorists do not even mention counterpoint in triple time.

Warning is given that counterpoint, as taught by Richter, in which 7ths, accented dissonances, and upward resolutions of suspensions are used, is not accepted by the examiners as strict Counterpoint.

Rules and examples may be found in any textbook recommended by the Guild: Pearce, Kitson, Prout, Gladstone, and Macpherson. It is important to remember that Prout's book treats of free counterpoint, and gives rules that do not apply to the strict variety. Kitson wrote on "The Art of Counterpoint," and "its application as a decorative principle." The title of the book should warn students that he ventured beyond the limits of strict academic counterpoint. In examinations abide by rigid rules.

Notwithstanding the fact that the Guild has advertised, in its list of requirements, that it demands Strict Counterpoint, and has recommended textbooks, some candidates come up without the slightest knowledge of its rules, or skill in writing examples. This is inexcusable. The consequent loss of marks causes failure in the whole of the paper-work section.

CHAPTER V

HARMONY

(The Vertical Aspect of Music)

It is much more difficult to treat the subject of Harmony than to give an exposition of the Art of Counterpoint. In the latter subject, there are no conflicting systems of analysis to confuse the mind. Every textbook contains the same names for the same species. There is no difference in the statement of rules, and no diversity of opinion in regard to the harmonic basis. The writers only differ as to relaxation or rigid observance of the rules.

In books on Harmony, the unfortunate student is confronted by different systems of analysis and nomenclature, and various methods of presenting the subject. It would seem as though everyone who wrote a treatise felt called upon to invent a new series of names and to formulate a new method. Such a condition added confusion to what is at best a complex subject, and has made the inclusion of harmonic analysis, in the examinations, inadvisable. In spite of apparent complexity the material of Harmony is simple when arranged in an orderly manner.

A system of analysis is of paramount importance. It must be concise and definite. The chords must be so tabulated as to make it easily possible to remember all the available harmonic material. The two systems most commonly in use are those based on Dr. Day's theory, and those based on the method of treating all dissonances above the seventh as auxiliary to their notes of resolution. They are sometimes called suspensions or *apoggiaturas*. Of these two systems, the method of analysis and classification that is based on the Day theory is by far the more definite. It contains the smallest number of names of chords—in fact, there is only one chord to remember. Nothing could be more concise

Louis B. Prout, in his "Side-Lights on Harmony," lays stress on

the tendency of each note of the scale and on the tonal aspects of Harmony. He says "In teaching harmony, I have again and again been struck with the very inadequate attention given in most textbooks to its *tonal* aspect—that is, to the relation of notes and chords, especially dissonances, to the *tonic* or *keynote* as well as to another," and "While nearly all theories of harmony deal with *chordal combinations* as such, and with the resolution of particular intervals, very little attention, comparatively, seems to have been paid to the progression of notes *to the prevailing tonality*."

The study of Harmony has been made extremely difficult and uninteresting, by the misguided insistence, on the part of teachers, that the work be done without the aid of an instrument. As a result, students do musical mosaic work, or try to solve musical puzzles, over figured basses, without the remotest notion how they sound. The reason why the advice "to stay away from an instrument" is given is that it tends to develop the mental ear. Unfortunately, it does not always have that effect. It is impossible for a young student to *know* the musical effect of a chord-succession by using his imagination. He must hear it a sufficient number of times to remember it. That the mental ear is largely a question of memory is proven by the fact that any child, by looking at it, can hear music it has learned, but cannot *hear* an unfamiliar piece.

The solution of the problem of the development of the mental ear lies in writing from Dictation, and in the use of chords (in experiments in simple improvisations) on the piano. It is by no means certain that students can hear four parts, even when sung by a choir. In most cases, they fail to hear the inner parts; sometimes they only hear the top part. When this is the case, training in listening to four parts is just as essential as practice in writing. If Harmony is studied on the keyboard, much less difficulty is experienced.

Preliminary to the study of Harmony, the student must have a thorough knowledge of the scales. He must be sufficiently familiar with every scale to be able to identify the notes by the degree names used in Harmony, viz.: Tonic, Supertonic, etc. Most students think that they know the scales, when they actually only know how many sharps or flats are in the signature. If they were asked to name the signature of G sharp minor, they would be obliged to think of B major, before answering. This is almost as ridiculous as being compelled to think of Father, before being able to identify Mother. The minor scales are distinctly separate from their relative majors

and must be known separately and independently. As it is not possible to borrow chords from the major key and use them in the minor, harmonically speaking, they are very little related.

It is safe to make the assertion that no one really knows the scales, unless an instantaneous mental picture of them, on paper and on the keyboard, is produced by mentioning the keynotes. Everyone should be able to *think* in all keys. If there is the slightest doubt, the student is recommended to practice Tausig's transposing "Daily Studies" until he is as familiar with all the scales as he is with his own name. Unless this is done, little progress can be made in the study of Harmony.

The figured bass is necessary, in order to indicate the component notes of chords. Some theorists would abolish the figured bass—just as some people are trying to abolish Grammar and the Ten Commandments—but it cannot be done without substituting another method equally complicated. As a means of constructing and analyzing chords, it cannot be improved upon. Beyond this point, however, the value of the figured bass ceases. They do not develop ability to use chords, but only furnish examples of correct usage.

The reason of this hasty condemnation of figured basses is found in the fact that most students confine their efforts to working these mechanical exercises—in which the chords are selected for them—and do not practice selection of chords by harmonizing melodies and writing original exercises. The latter is by far the most profitable.

METHOD OF WORK

Assuming that the preliminary work of learning the scales, the degree names, and the elementary laws of part-writing has been done, the student is recommended to adopt the following plan: learn the three primary triads, in root position, and then begin to improvise, with them, phrases of four or eight bars in length, in various meters, ending with conventional cadences. These cadences are described in every book on Harmony and Form. Play in four parts, exactly in the same way as if you were writing. Accustom yourself to doing this in all keys.

When facility in the use of these simple chords has been acquired, and the sound of them has been clearly fixed in the mind, add the root positions of the secondary triads; then add the first inversion of all the triads. At this stage of progress, the student will have acquired

mastery of all the chords that are permitted as the harmonic basis of Strict Counterpoint—a study of which should be begun.

A rule, that is given in the textbooks, instructs students to keep in the same part any note that is common to two or more chords. While this is a good rule for beginners, it is the cause of stagnation in part-writing. If the student has worked faithfully, and has acquired facility in writing counterpoint, he will not slavishly observe this rule, but will make the parts, especially the bass, flow musically. Herein lies the value of Strict Counterpoint.

Great difficulty is experienced in using the second inversion of triads. It causes so much trouble that it is safer to treat it as a discord requiring resolution. Ouseley said: "Happy is the man who has conquered the six-four chord." As rules governing the approach and quitting of the bass note cannot be violated in filling up a figured bass, they must be studied and observed when a melody is to be harmonized or an original exercise is written. Remember that there are two kinds of six-four chords: the cadential, and the passing. The bass note, in both kinds, may be quitted only by the step of a second, and may only be approached by the step of a second, except from the root position of another chord, or another position of the same chord. These rules apply to all discords in the second inversion.

When the use of triads and inversions has become fluent, add the upper dissonance of the 7th, 9th, 11th, and 13th, *one at a time*. The borrowed chords may also be added, care being taken to study the resolutions. If this is carefully done, the addition of the augmented 6ths and the pedal point will be comparatively easy.

Studying Harmony by means of figured basses exclusively will not teach the use of passing and auxiliary notes. While they are clearly described in textbooks, and figured basses are provided, they are never understood until *used* on the piano, or introduced in original exercises. Considerable time should be devoted to study of the introduction of passing and auxiliary notes, because they furnish the means of writing graceful and elastic melodies. Music would be very angular and severe without them. Analysis of Chopin's use of them would be of great benefit.

Constant practice in making modulations is also necessary. Writing figured basses will not help the student very much. They only furnish examples, which are of less value than analysis of the modulations found in all good compositions. Facility in modulation can only be gained by experiments on the piano.

In adding parts to a figured bass, be careful to write a flowing melody, that has responsive sections. This is not possible unless the melody is planned from beginning to end. Most students do a harmony exercise vertically, working from chord to chord, not knowing how the melody will turn out until the last chord is reached. Response of sections becomes a matter of chance. Good work cannot be done until the student has acquired the ability to work the exercise *mentally* before writing down a single note. The ability to do this mental work can only be acquired by playing figured basses and harmonizing melodies on the keyboard. It is never developed by writing. This is the reason why such tests are included in the examinations.

In harmonizing melodies, study cadential points, and the possibility of using modulations. Determine which are passing and which are essential notes. Pay special attention to the bass and avoid bad leaps or stagnation. Corder says "When a student can hear how his bass goes, he is already half a musician." Select chords that fit the style of the melody. A harmonization is generally most consistent and artistic when the chords *suggested by the melody* are used. The benefit of harmonization of good melodies cannot be overestimated. It gives command over the resources of Harmony, judgment in the use of modulations, and facility in composition. It is quite obvious that a student cannot harmonize his own melodies if he cannot harmonize those given as exercises. Chorales give great scope for the use of chords—especially if all repetitions are reharmonized. The following is given as a model.

CHORALS.

Ex. 14.

By SCHMITT.
Harmonized by F. W.

(1)

System (1) of the chorale, measures 1-4. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3 and F3. A fermata is placed over the final measure.

(2) (3)

System (2) of the chorale, measures 5-8. The melody continues with quarter notes G4, F4, E4, and D4. The bass line continues with half notes G3 and F3. A fermata is placed over the final measure.

(4)

System (3) of the chorale, measures 9-12. The melody continues with quarter notes C4, Bb3, and A3. The bass line continues with half notes G3 and F3. A fermata is placed over the final measure.

(5) (6)

System (4) of the chorale, measures 13-16. The melody continues with quarter notes G3, F3, and E3. The bass line continues with half notes G3 and F3. A fermata is placed over the final measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for piano in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The score includes a repeat sign at the beginning of the first system and a first ending bracket over measures 11 and 12. The piece concludes with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a key signature change to one sharp (F#) for the second system. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 9 measures.

The first system (measures 1-4) is in G major (one sharp). The second system (measures 5-9) is in A major (two sharps). The key signature change occurs at the beginning of measure 5.

The score is as follows:

System 1 (Measures 1-4):

- Measure 1: G4 (RH), G2 (LH)
- Measure 2: A4 (RH), A2 (LH)
- Measure 3: B4 (RH), B2 (LH)
- Measure 4: C5 (RH), C3 (LH)

System 2 (Measures 5-9):

- Measure 5: D5 (RH), D3 (LH)
- Measure 6: E5 (RH), E3 (LH)
- Measure 7: F#5 (RH), F#3 (LH)
- Measure 8: G5 (RH), G3 (LH)
- Measure 9: A5 (RH), A3 (LH)

(10) (11)

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled (10), shows the beginning of the piece with a treble and bass staff. The second system, labeled (11), continues the melody and accompaniment. The music is in 2/4 time and features a simple, folk-like melody with a corresponding bass line.

(12) (13) (14)
 A - men.

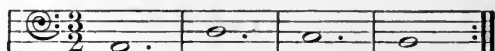
The second book of Rinck's Organ School contains numerous examples of masterly harmonization of chorales. The playing of these is recommended, as a study of harmony, and of the legato touch on the organ.

Harmonization of unfigured basses is even more beneficial than harmonizing melodies. They are more elastic, and admit of greater variety of treatment. It is not sufficient to place a chord above each bass note, it must have a broad melody, with consistent meter and rhythm. Its sections must be responsive—in other words, it must have form. Here again, emphasis is laid on ability to *think* music, and work exercises mentally, before writing them down.

Ground basses are also very valuable, on account of the necessity for variety in harmonic and contrapuntal treatment of repetitions of the bass. The composition—as a whole—must be continuous, and not a series of reharmonized fragments. The following Ground Bass is given as a model. It is first harmonized with plain chords, then with suspensions, passing and auxilliary notes, imitative entrances and a coda.

GROUND BASS.

Ex. 15.



TREATMENT OF GROUND BASS.

F. W.

The image displays four systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes various chords, scales, and melodic lines. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system includes a treble staff with a melodic line and a bass staff with a supporting line, with the word "Rall." written above the bass staff.

Attention is again called to the necessity of constant practice in the use of chords, by means of improvisation and writing original exercises. When doing keyboard work, think what the passages would look like, if written. To one, who has this facility, filling in a figured bass, harmonizing a melody, and taking dictation are easy.

The student is strongly advised to write all counterpoint and har-

mony exercises with a pen. The advantage in this lies in the fact that he will *think* a great deal more before he writes the notes—knowing the difficulty of making erasures. Most of the candidates, in examinations, use an eraser as much as a pencil, thereby losing valuable time.

Though the work, as outlined, is by no means easy, it must be done. Facility is only gained by persistent and relentless effort. If it seems to be a discouraging task, remember that you used the same process in learning your mother-tongue, at a cost of several years of study.

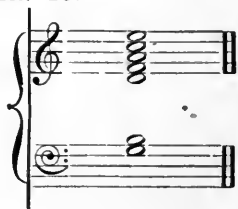
The most conspicuous weaknesses shown in the examinations are: lack of form and flow in melodies written against figured basses; stagnation and poor progression of the bass in harmonization of melodies; lack of skill in use of modulations; and the inability to see consecutives. The number of consecutives overlooked by candidates is remarkably and inexcusably high.

DR. DAY'S CLASSIFICATION OF CHORDS

According to this theory, the chord built upon the dominant, by the addition of notes a third above each other, up to the 13th, is the only *diatonic chord* in the key. Its component notes include all the notes of the scale, all the triads, the added 6th, and the so-called secondary 7ths. It is only necessary to learn the rules governing resolutions of the upper dissonances—which conform to the tendency of the notes of the scale.

DOMINANT CHORD, IN C. MAJOR.

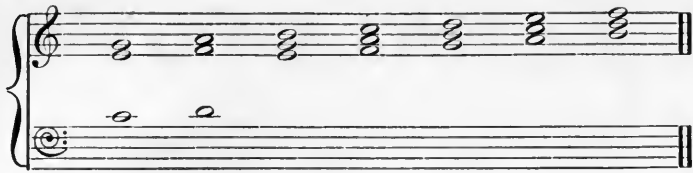
Ex. 16.



This chord contains the notes of all the triads, the added 6th and all the secondary 7ths.

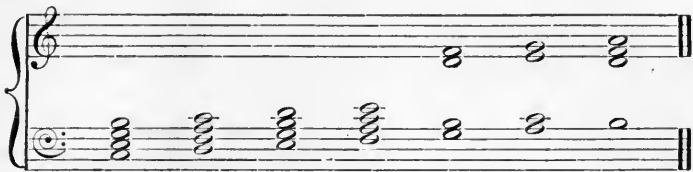
TRIADS.

Ex. 17.



SECONDARY 7ths.

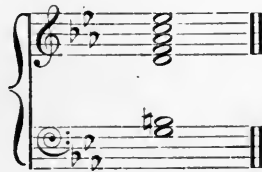
Ex. 18.



On the principle that the greater contains the lesser, the dominant chord of the tonic minor key may be used chromatically in the major key.

DOMINANT CHORD, IN C. MINOR.

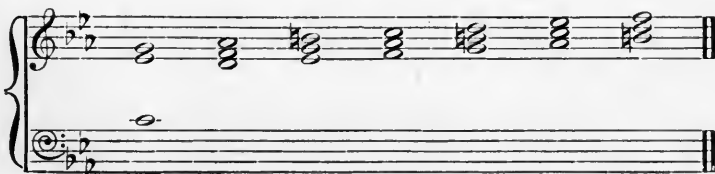
Ex. 19.



This chord contains the notes of the minor scale, all the triads of the minor key, 3rds, 7ths, diminished 7th, and the minor form of the added 6th.

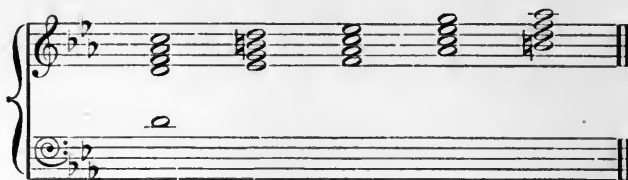
TRIADS.

Ex. 20.



SECONDARY AND DIMINISHED 7th.

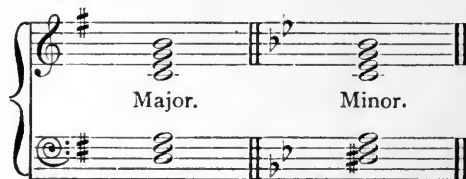
Ex. 21.



The chromatic element is derived by borrowing the dominant chord (in major and minor forms) from the keys of the dominant and subdominant, and using them chromatically in the central key. While it is of interest to know that these chords are borrowed from the attendant keys, it is better to look on the supertonic and tonic as generators of these chromatic chords. Their resolutions—when used chromatically, and not as means of modulations—differ from those of the diatonic dissonances. They resolve upon each other, or upon the dominant chord.

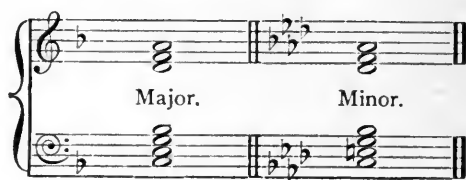
DOMINANT OF THE KEY OF THE DOMINANT.

Ex. 22.



DOMINANT OF THE KEY OF THE SUB-DOMINANT.

Ex. 23.



DOMINANT. SUPERTONIC. TONIC.

Ex. 24.



These three chords (structurally one chord) include *all material of Harmony*; they also contain all the notes of the chromatic scale. All chords in the key—whether diatonic or chromatic—are found to be parts, or selected notes, of the great chord on the dominant, Supertonic, or tonic. The augmented 6ths, which are to be found on the lowered 2d and 6th, have two generators. (See Prout for explanation.)

To analyze or determine the identity of a discord, test the three possible generators, the dominant, supertonic, or the tonic. If the notes of a chord are diatonic, the dominant is the generator. If the chord contains chromatic alterations, the generator is either the supertonic or the tonic. When this fact is kept clearly in mind, false notation (written according to the notation of the chromatic scale) does not produce confusion.

This is not an attempt to formulate another "method," but is an effort to show how simple the harmonic material is, and how easy it is to form a clear mental picture of all the resources of the key. To produce music, by using this simple material—a chord of seven notes—is by no means easy. It is as difficult as painting a picture with the seven colors. In both cases success is only in proportion to study and practice of fundamental principles.

CHAPTER VI

FORM AND COMPOSITION

(The Outline of Music)

STUDY of Form is usually postponed until a lot of time has been wasted. Students seldom commence the subject until two or more years have been spent on Harmony, and it is often neglected until there is a desire to write an "original" composition. Recognition of the fact that the simplest harmony exercises have form, and that music cannot exist without it, will show the absurdity of neglect or postponement. As an illustration of this point, a figured bass, taken from Prout's "Harmony, its Theory and Practice," has been worked, in order to show responsive sections. It will also serve as an example of the "Day" system of analysis.

Ex. 25.

Mod. to A Minor.

(a) (b) (c)

(d) (e) (f) (g)

Figured Bass notation (bottom staff):

- Measure (a): 5 6 7 #7
- Measure (b): 6 6 4 6 #4 6
- Measure (c): 6 5 4 # 5 4 2
- Measure (d): 6 #6 2 5 4 3
- Measure (e): #4 6 6 3 6 6
- Measure (f): 2 2 5 4 5
- Measure (g): 6 6 4 7

The sentence consists of two sections of eight (8) bars in length in trochaic meter ending with authentic cadences. The first section contains eight (8) bars, ending with the key of A minor; the *responsive* section also contains eight (8) bars, and ends with a full close in the key of C major, after making transitions through the keys of D minor and A minor. (a) is the supertonic 7th, resolved upon the dominant 7th; (b) is the dominant 7th, resolved upon the submediant triad; (c) is the supertonic 7th in its first inversion resolved upon the second inversion of the tonic chord. Notice that the chromatic chords do not induce modulations. The chord at (d) in the tonic 7th in its first inversion, resolved upon the second inversion of the dominant 7th. At (e) there is a modulation to D minor. On account of the fact that there are only two chords in the key of D minor, some theorists would call this a transition. A modulation has been made, nevertheless. At (f) the tonic 7th, in the key of D minor, is resolved as a supertonic 7th in the key of C major (second inversion of tonic chord), and shows how a pivotal chord can be in the key quitted and in the key approached; (g) shows a modulation to A minor.

In the study of Form, as in Harmony, confusion has been caused by the use of various names to denote the same idea. These efforts to invent new names and "methods" have had discouraging effects upon students—which is unfortunate, considering the possibility of reducing the principles to simple formulas. Trouble is caused by over-explanation, instead of dependence upon the student's own powers of analysis.

While there is a diversity of nomenclature, books all agree that music consists of movements that are built up by linking sentences together; that sentences are subdivided into sections, or phrases; and that the end of a phrase is indicated by a cadence. It is therefore quite plainly so be seen that students must commence with the study of cadences. Broadly speaking, they stand in the same relation to music as punctuation does to literature, and serve the same purpose.

Macpherson, in his "Form in Music," describes a cadence as "a special chord-progression which gives to the mind the impression of a *breathing place*—so to speak—in the course of the music." The chief of them are:

(i) The Perfect (or Authentic) Cadence, which produces the effect of completion, or repose, and approximates to that of the "full" stop in literary writing.

(ii) The Imperfect (or Half) Cadence, which has the effect of a "comma"; a "semi-colon"; or even of a "note of interrogation."

(iii) The Interrupted Cadence—when the course of the music leads the hearer to expect a perfect cadence, but when some other chord is substituted for the Tonic.

(iv) The Plagal Cadence. This form of cadence is rarely used.

The whole subject of cadence resolves itself into the question whether a feeling of finality is, or is not, desired. This, again, is influenced by the question of key and the form of the sentence. If a cadence is final, it must have a feeling of completion or repose. If it is used to mark the end of a phrase or section, the effect of finality must be avoided. Much depends, however, on the way in which they are used.

The Perfect Cadence, when the two chords forming it are in root position, produces the effect of a definite ending. This is true only when it is used as a final cadence, in the principal key. It does not have the same effect when used to establish a new key; nor does it possess as strongly cadential feeling when any other note than the tonic is in the upper part, or when either of the chords is inverted.

The Imperfect Cadence has no such feeling of finality. It has the effect of a pause, or breathing place, before the motion is resumed. Such an effect has its place at the end of a phrase or section. If used as a middle cadence, it resembles a "note of interrogation," and leads the listener to expect an answer.

The Interrupted Cadence is really an avoidance of feeling of ending. It is principally used when an extension of a sentence is desired. By the use of it, and overlapping phrases, continuity, melodic flow, and unity of construction have been developed in modern music.

The Plagal Cadence is principally used as the Amen, at the close of the hymn. In the majority of cases, hymn tunes end with an authentic cadence, and are complete in themselves. The plagal amen simply adds confirmation to the close, and has the effect of a codetta. While it is not confined to this use, it has rarely been used in other forms. Prout, in his "Counterpoint, Strict and Free," gives a few examples by Schumann and Gounod.

In the chorale, example No. 14, there are fourteen (14) cadences: 1, 7, and 8 are imperfect; No. 5 is interrupted; others are authentic—some inverted, and some in root position. The Amen is a plagal cadence. While the construction of cadences is harmonic, the *proper*

use of them belongs to Form, and is inseparably connected with musical composition. When the student understands their functions, and can use them, he will find his progress quite rapid.

The writing of a sentence is as far as the Guild examinations go in original composition—except that the candidates for Fellowship are required to write the exposition of a fugue. The ability to write a sentence, with nicety of balance of phrases and responsive sections, must not be confined to original work, the candidate must show his knowledge of Form in the other work that he is called upon to do; such as playing, or writing, a figured bass (the melody of which must have responsive sections) and in improvising.

By this time, the student is probably convinced that composition is less a matter of inspiration than it is of infinite patience in acquiring the technic of writing music that has continuity and purpose. It would be as well if he discarded the inspiration theory entirely and devoted his time to imitating the work done by the great masters. He need not worry about originality; it develops with practice and experience, if care is taken to master the basic elements. Stainer, in his primer on composition, advises the young pupil not to be discouraged by finding his early attempts lacking in originality, but to be true to his own nature, and not pretentious. To quote further: "If he has real genius, originality will soon assert itself without special effort. The originality thus born of true genius always commands respect; but the painful efforts at originality made by the would-be great only adds another illustration to the fable of the ass in the lion's skin—the long ears will sooner or later protrude."

Long before the student has acquired mastery of the basic elements of composition, or has sufficient skill in using familiar material, he is obsessed with the idea that he must be original; that he must surprise with bizarre effects. In no other art, or science is this the case. History shows that progress and original discoveries were made by those who had absorbed the experience of the ages, and thereby became equipped for the task of making further progress. The sure road to originality lies through study of the great masters, until the student has sufficient skill to enable him to present any other ideas he may have. If he has done this conscientiously, he will know whether his original compositions are worthy of appearance in print.

Nothing more richly rewards the student than analysis of Form—as used by the great masters. It gives clear insight into methods of construction. Without a thorough knowledge of the subject, it is

impossible to understand the relative importance of the divisions of a composition. The phrasing and registration of the organ would be more or less haphazard.

Excepting so-called program music, fantasias, operas, and other forms that involve setting of words, most compositions are written in one of three forms: Aria, Rondo, or Sonata. Each consists of three parts and involves repetition of the first part. These are grouped under what has been called the Ternary Form. Earlier and more simple compositions were constructed without the repetition that is characteristic of the Ternary Form. These are included in what is known as Binary Form.

Almost all small movements—such as Songs, Adagios, Dances, etc.,—are written in the Aria Form. They consist of a first subject, a contrasted second subject, and a repetition of the first subject. The Rondo Form consists of two or more repetitions of the principal subject, with contrasted passages or episodes between. Usually a coda is added. Included in the First Movement, or Sonata, Form are all Symphonies, Trios, Quartets, and Sonatas written for solo instruments. The first Movement consists of three sections; the first contains the first and second subjects, the second contains the development or free fantasia, the third contains the recapitulation of the first and second subjects, ending with a coda. A Fugue is somewhat similar in that it contains an exposition, a development, and a stretto or a coda.

Helpful textbooks are: "Composition," by Stainer; "Form in Music," by Macpherson; "Lectures on Musical Analysis," by Banister; "Form," by Prout; The article on *Form*, in Grove's "Dictionary," by Parry. For practical constructive suggestions, read "Modern Musical Composition," by Corder, and "Improvisation," by Sawyer.

CHAPTER VII

TRANSPOSITION

TRANSPOSITION is very valuable to the practical musician. It enables him to test his knowledge of the chords in the key; it compels *consciousness* of key and study of modulations that occur; it gives him ability to play in other keys that may be more suitable for voices; it also makes possible a greater uniformity of relationship of keys during a church service.

Very few students exercise what is known as consciousness of key. Most of them look at the signature, simply to find out how many black or white keys are to be used. Having done this they dismiss the subject from their minds and do not constantly think of the key, nor do they analyze and understand the modulations. To such people, transposition is either very difficult or impossible.

As a method of work, the student is advised first to make sure of his knowledge of the scales and the chords in the key, and then to transpose simple melodies. When this has become easy, progress to two, three, or four-part harmony. Playing the Tausig "Daily Studies" will help considerably. There is no royal road to facility. As in other branches of musical study, it is a question of patient work.

Many people can transpose with facility, who cannot tell how they do it; but, as nearly as one can analyze the process, there are three methods by which it can be done:

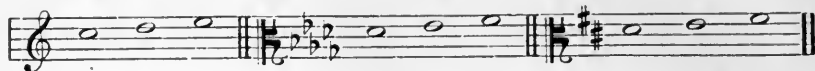
(i) By position. That is, by a process of playing each note a semi-tone or more above or below the printed music.

(ii) According to key. Transferring the melody and the chords to the new key, by observing their relationship. This is the most intelligent way of doing it.

(iii) By changing the clefs. This method is in constant use by orchestral conductors, in reading the parts for transposing instruments. The following illustration will show how it is done:

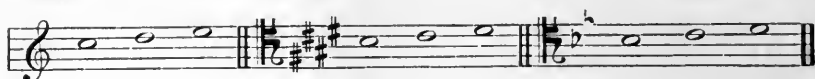
For a semitone or tone upward, substitute the Alto Clef for the Clef:

Ex. 26.



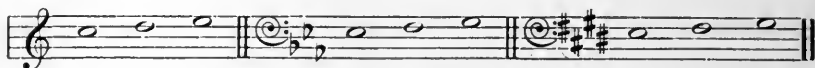
For semitone or tone downward, substitute the Tenor Clef for the G Clef:

Ex. 27.



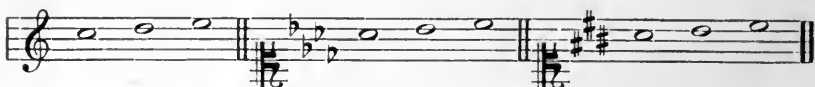
For a third upward, substitute the F Clef for the G Clef:

Ex. 28.



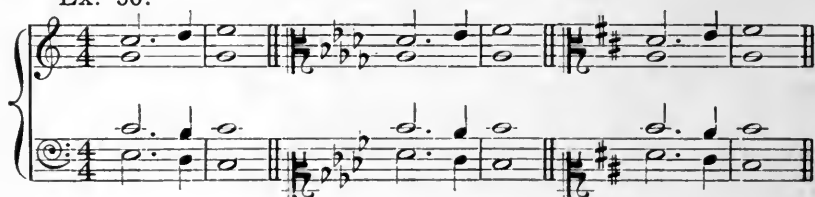
For a third downward, substitute the Soprano for the G Clef:

Ex. 29.



By substituting C Clefs for both the G and F Clefs, four-part harmony can be transposed into the keys a second above or below the printed music.

Ex. 30.





To those who are familiar with the different C Clefs, this process gives the actual names of the notes, in the new key. Care must be taken to play the notes in the correct octave, and to adjust all chromatic alterations. Unless the student can read in the C Clefs with facility, this process is somewhat involved.

The C Clef is often regarded as obsolete, and not worth the time and effort that must be spent in learning it. From the standpoint of the amateur, it is probably true. It is equally true that no professional musician is well equipped, who cannot read in the C Clefs fluently. They are not obsolete clefs, but are in everyday use by players on some of the orchestral instruments. No one can read an orchestral score—or even a string quartet—without such knowledge. Their use in reading parts for transposing instruments has been shown.

Textbooks that will be found to be of great value, are: "Transposition," by Warriner; "The Orchestra," by Prout; and "Choral Orchestration," by Cecil Forsyth.

CONCLUSION

If the "requirements" of the Guild are examined, it will be clearly seen that there is little more to add, in the way of instruction, as to preparation. As before stated, they are all dependent on a thorough mastery of the three basic elements of music. If these are studied in the right way, there will be no difficulties in the tests in modulation and improvisation. Facility in both will have been acquired through keyboard study of Harmony and Form. One point must not be overlooked by candidates; they must have facility as well as knowledge. It is not sufficient to be able to do the work; it must be done within the time limit, and under the condition of nerve tension that accompanies examinations. The time allowed for paper-work is liberal, for those who can do the work. Unlimited time would not help the incompetent.

During the playing tests, the candidate is advised to look once through each test before commencing. Some begin to play a figure

bass, or harmonize a melody without "thinking where they are going," and find themselves in harmonic or contrapuntal difficulties that could have been avoided by the use of foresight.

Nothing can equal the calmness and self-possession that is produced by positive knowledge. Doubt shakes the nerve. If this is fully realized, there will, in the future, be much better preparation, and I believe, fewer failures. These pages have been written with a sincere desire to point out the road, and to urge all students "to walk therein," avoiding possible failures and mortification.

It has been asked "whether success in passing the Fellowship examination is the end of study?" It certainly is not. It is the place where study begins. When James A. Garfield, as President of Hiram College, was asked to enable a certain lad to take a reduced course of study in order to save time, he answered: "Certainly he may take a short course. It all depends on what he wants to make of himself. When God wants to make an oak, He takes a hundred years; but He takes only two months to make a squash." As surely as a musician ceases to study, he is going backwards. He must continue to study, with the greatest concentration of mind; thinking clearly and striving to go forwards. There is nothing new in the idea of concentration of mind. The importance of it was recognized in biblical times—as shown by these quotations: "As a man thinketh, so is he," and "Gird up the loins of your mind, and think."

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